ON THE DRAWING BOARD

A G.C.A.F.C. PUBLICATION

VOL.2 NO.13

OFFICIAL NEWSLETTER OF THE A.C.A.F.C.

Possessor of the mystic power of Hypnotic Magic and master of the fabulous Xanadu...

MANDRAKE THE MAGICIAN

KEN KELLER '67

UNDER THE ARCH

by Bob Schoenfeld

As I type this, I have yet to receive Johnny Chambers' Little Green Dino strip--so unless it arrives shortly, this issue will go to press without it. And on the other end of the strip dept. we have some new developments from Jim Gardner. Jim had been a bit dissatisfied with Irwin Hat for the last couple of months and finally decided a change was in order. I could hardly tell you just what to expect from his new strip--Malthus, but here is what Jim has to say about it: "This is an introduction page, more or less...only a prelude to the actual story I am about to unfold. I will be dealing with a hazy, complicated subject, and only hope I am able to do it as well as I would like to. More than likely, each installment will try to be a complete thought of the overall story...sort of a 'graphic paragraph.' That's about it, except that I hope you like it.

It took the offer of the free copy of the Roy Thomas article to get some of you to write, but we're glad you did. It would seem now that the major consensus of opinion on the fanzine info in OTDB is that the in-depth review should be lengthened to include more zines, but, at the same time, the Index should remain. I am pleased to see that most fans agree with me on the value of an index of this type--even though many of you do not always agree with the ratings John gives. I thought about eliminating the ratings, but then decided against it for this reason: Whether or not John hits the rating precisely or not is, basically, a matter of opinion. He has seen enough zines to know the good from the bad, and even though you may disagree, he is generally very close to the true rating. Therefore, to the fan who has not read <u>any</u> issues of the fanzine <u>Zonkie Comics</u> and is looking for a zine on which to spend his money, he will know that <u>Zonkie</u> is a better buy that <u>Barf Comics</u> which rates two numbers lower than <u>Zonkie</u>. It is not so important that John be precise in labeling <u>Zonkie</u> with a "4" as it is for us to make a disinction between what <u>is</u> good and what is not in order that a fan be able to send his money confidently. Clear?

I was very pleased with the response to my mention of the fanzine devoted to outside-of-fandom articles on comics. Many of you have offered your own collections of these for print...and we will want them eventually. I have turned this project over to Allan Logan, another member of the Gateway Club, and I feel very confident that we can count on him for a fine job. It has been decided that this zine will not concentrate solely on the current crop of articles--many of which say nothing of intrest to a member of fandom. What we will be doing is centering each issue around a specific theme and using all articles--new and old--on that subject. Furthermore, we will be preparing this zine in advance of the date it is scheduled to be released so that, like a pro zine, it can come out regularly with no set backs. The topic for the first issue (or issues, depending upon how long our material lasts) is "the comics and their creators." So, anyone out there with articles on this particular subject: please send them now to Al to begin work. These articles will be printed photo offset and photographed directly from your original. This will not harm your original in any way at all, and for those of you who do want your articles back, simply make a note of it and we'll see that they are returned after we are through. At this stage, we have not yet decided on a price or size, but we do know that it will come out bi-monthly. Allan's address is: Allan Logan, 2734 St. Vincent, St. Louis, Mo. 63104. Get those articles to him now...and watch OTDB for announcements of progress.

Speaking of the Roy Thomas article, as I was, I still have several (like about 150 or more) copies of it left. Now I'd rather give these away than throw them away, so they can still be yours for a stamped, sae. And for those of you who have copies, note that this article is printed precisely the way our reprint fanzine will look. One other thing, though, about this new zine, Al will be doing a good deal of the research himself at the library for older articles--but to those of you whose articles we use, this will be considered a contribution and you will receive a free copy of the issue(s) your article appears in. And we would like to hear from someone who has access to a copying machine that makes **dark** copies...and could copy articles they would find at their library...volunteers?

Many of you have asked about Gateway Con II, and there is little more for me to say that I did not in the last issue. Things are shaping up quite well for the event, and it promises to be a wonderful weekend. We have heard from Alan Hanley (publisher of <u>Comic Book</u> & artist of last month's cover) who promises to attend, as well as several other fans. For those who have asked, you can pay when you arrive, however we must know by Friday evening who will attend the banquet. Also, if you will want a table, dealers, you will have to let us know in advance. The date, again, is August 4th through 6th...and registration details are available for an sae to me. We are looking for fans right now who have collections of original art by pros or fans. We would like to borrow said art for the weekend of the con and are willing to cover all costs of mailing and insurance (both ways) and all art will be well protected with sheet plastic and cardboard from the greasy fingers of fans. Please let us know if you can help...

I have been looking and checking into several potential writers for handling of our zine review column. I should like to begin this in the next issue, but at present I do not know where to tell you to send the zines you want reviewed. Therefore, to any editor who would like his mag reviewed, send a copy to <u>me</u>. If I contract someone on this shortly, I will send all zines to him...and if not, I will do the write-up myself. Also, it would be advisable for you to mark "reviewer's copy" on the outside so that I can keep these straight from those I subscribe to. We will definitely have a review of all zines received in next issue and all future issues.

About <u>Gosh Wow</u>: Aproximately 60 pages of this zine have been printed. This means that there are only a couple of articles yet to be printed...and that the mag still needs to be collated and sent out. If I am able to get these remaining articles set up shortly after this goes to the printer--and if I am able to call together the Gateway gang, you should have Gosh Wow about the time of our June issue...which will put it on the aniversary of the inception of the idea (which is, admittedly, one hell of a delay.) Several things have poped up that were not in our ad...such as the Green Rabbit being replaced by an article on Joeseph Salini (the artist preparing a new line of comics as per the ad in OTDB 10) by Ken Keller and featuring 8 pages of unpublished Salini art. Also we have Alan Hanley doing the illoes on two articles and a longer-than-expected Fox strip from Ronn Foss. So if you ain't ordered yet, you've only yourself to blame...

On The Drawing Board--formerly The Comic Reader--Volume 2, Number 13, Whole Number 60, May 1967. The official newsletter of the Academy of Comic Art Fans and Collectors---membership: $2 to David Kaler, Box 392, Cooper Station, NY, NY. 10003. Published monthly by the Gateway Comic Art Fan Club; editor: Robert Schoenfeld, 9516 Minerva, St. Louis, Mo. 63114. Phone: 314-429-0490.

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Overseas: 50¢@; or 40¢@ to Academy members. Sent air.
Print run: 500 (if anybody really cares.)

Don't reprint anything here or we'll get mad at you.
*Send all news to David Kaler to be verified--not to us.
Advertising is $3 per ½pg of camera-ready material. Multiply for ½pg or full pg ads...& write for more info.
Back issues:
#7,8,9,10,11,12--25¢@; 30¢@ sent flat--5 or more go flat. We also have the Comic Reader 42 & 46 for 50¢@ sent flat.
<u>News</u>: Bruce Williams, Stan Landman, Bill Spicer, John McGeehan, and Patric Draine.
<u>Art</u>: Ken Keller--cover; Jim Gardner--Malthus strip; Rich Buckler & Bob Greene--Index pg; Ken Keller did pg 2 of Academy Forum; Al Hanley--pg 3 of Academy Forum.
To see print, stuff must be here by the <u>1st</u> of the month.

BIG NEWS FROM KING

All of King's comics go on a monthly schedule with the July issues. This means twelve issues per year of both the adventure and humor titles. It also means that many of these issues will contain reprint material such as Raymond Flash Gordon, some Prince Valliant material, and stories of Mandrake and the Phantom originally seen only in Europe and South America.

For those of you still looking for shops handling the King books in packages, check your local dime stores and especially May's in your neighborhoods.

KANIGHER'S BATTLING BOOKS

It's a teamup of supervillains that pose the greatest threat to Atlantis when the Black Manta and the Ocean Master combine forces in Aquaman 35.

Feminine assistance comes to the rescue of Robby Reed from the hands of the Toymaster when she dials H for heroine in House of Mystery 169.

An alien menace stalks the new Blackhawks in order to destroy them one-by-one in Blackhawk 236.

The young ace-archer, Speedy, is back to pull the Teen Titans out of a jam in #11.

When someone smaller than you turns out to be your greatest threat, Metamorpho tries everything to defeat the Thunderer in issue 14.

SUPERMAN'S FAMILY

Superboy uses way-out weapons to battle Ron-Sul, a teenage warrior, in a duel of two worlds in #141.

Reruns of Lois Lane and Jimmy Olsen fill the pages of the September and October 80 Page Giants respecitvely and feature weird metamorphoses.

Batgirl and Supergirl teamup against the World's Finest team of heroes--Superman and Batman in #169.

The Legion of Superheroes is disbanded in Adventure 360, and the members wind up on an Outer Space Chain Gang--but naturally it's all part of the story.

When Captain Incredible shows up in Action 354, Superman finds himself facing a hero with powers greater than his own.

BEST FROM BOLTINOFF

Tomahawk becomes a tyrant and gains the hatred of his own men and a rebellion breaks in issue 112.

Martians land in Jerry Lewis 102, turning the Summer camp for Wayout Youngsters into a shambles.

From an experiment in time travel comes a menace out of the past and the Doom Patrol must face Kor the Conqueror in issue 114.

Plastic Man battles the Sphinx and Goldzinger in issue 6 of his book.

SCHWARTZ'S HEROES

Green Lantern faces annihilation from the power rings of his fellow Green Lanterns when he becomes the "Cosmic Enemy Number One!"

The members of the Justice League battle the Justice Society team in a fight that makes both earths tremble in issue 56.

Robin stands alone to discover the slayer of Batman in the Detective tale called "Where There's a Will, There's a Slay!" in #367.

The Bag O' Bones shows up to battle Batman and Robin in an fast-paced tale in Batman 95.

ADVENTURE AND HUMOR FROM NATIONAL

Bomba the Jungle Boy #1 appears on the stands in July with pleny of wild jungle type action.

Strange Adventures 204 features Crazy Quilt Man and "Instant Trips Into Instant Danger!"

When the Lord of Asgard calls for new heroes to fill the Halls of Odin with new cries of battle, the Valkyries bring the Inferior Five into a Mythical Mess of grins in #4.

And from out of Limbo, Binky, the teenage bumbler of the 40's, returns in a set of touched up reruns in Showcase 70.

IN CASE YOU MISSED...

Esquire for May of this year has three pages of panel art by Jack Kirby tracing the actions of Jack Ruby leading up to the killing of Oswald.

If you have friends in the Diner's Club, try to borrow the May issue of Signature to read the article on Funny Comic strips by Bob Abel.

For fans interested in writing or drawing for the comics, the interview with Milton Caniff in Writer's Yearbook '67 should prove informative reading.

Linus, the Italian magazine, for April, gives a complete rundown on Falk's Phantom and comics on TV in the US.

GOLD KEY NEWS

Twilight Zone 23 has a pilot crashing into an island run by animals who treat him like a pet.

Turok 59 has the Indian warrior facing a giant spider.

When Invaders take control of the Arctic Circle to use as their hidden base, the Mars Patrol goes into action to defeat them. This fourth issue has art by Mike Roy and Mike Peppe as Wood couldn't fit the book into his schedule. The script is by Lee Dorfman.

It's an all-monster issue when Werewolves, Vampires and a Deomon Horse are featured in Ripley's Demons and Monsters #7.

A Mermeaid leads the Seaview into Davy Jones' Locker in Voyage to the Bottom of the Sea #10.

Ilya and Solo nearly lose their minds and memories in the Man From UNCLE's Brain Drain Affair in #14.

At the same time, April Dancer gets mixed up with Sheiks and Oil in the Harem Scarem affair in Issue 5.

Kelly and Scott have orders to kill one of Kelly's friends in the canals of Venice in I-Spy 3.

Terra once again tries to take over Manhattan Island in Mighty Samson 12.

Daniel Boone and Mingo search the wilds for an artist who needs rescuing and also discover an abandoned fort in #11.

The number-ones to appear shortly are The Invaders, Star Trek, and Captain Nice. No information is available on the Invaders debut issue as it is a west-coast item. Star Trek has the futuristic adventurers facing deadly forms of plant life on an alien world. And the supermess, Captain Nice, takes on the Rooster and Slim Fatale for what may be his only comic book outing.

PAPERBACK NEWS

The latest Doc Savage features the bronze giant against the Red Skull in the Bantam Book, F3387 for 50¢.

Bantam also releases the Otto Binder book based on Marvel's Avengers this month. The book has the group facing the threat of the Earth-Wrecker. This is book F3509 and sells for 50¢

Peanuts' writer/artist Charles Schulz has drawn up a book of 100 cartoons dealing with teenagers for Bantam. It is out this month also and costs 50¢ for F3443. You should also try to find his hardbound book "Feanuts Revisited" which is once again available at most stores. This item is from Rinehart & Co. for $2.95.

Jules Feiffer is also available in a collection of his latest cartoons called "The Marriage Manual" from Random House for $1.

And if you follow the newspaper strips, you may already be familliar with Jack Whol and his PIXies panel. If not, pick up a copy of PIXies from Holt, Rinehart and Winston for $1 to see some of the most imaginative and humorous use of the alphabet in cartoon form ever.

MARVEL ANNUALS

Marvel will be full of new, interesting material for their annuals this summer. Besides an original Fantastic Four tale announcing Sue's pregnancy and featuring all the newly introduced characters such as the Silver Surfer and the Inhumans, the Silver Surfer will battle Quasimodo in a seperate story all his own. And guess who Stan Lee has picked for the next star of his own strip if this appearance doesn't deter him?

The Daredevil annual features a group of villains in a tale similar to the first Spiderman annual epic. And the Avengers annual has the group battling the Mandarin and a supergroup of villains under his command.

FOR VIDEO FANS

A new Peanuts special is set for June 12. This time Charlie Brown is in love!

Dr. Seuss is busy working on another animated special for CBS after the good reception given his "How The Grinch Stole Christmas" in December.

Difficulties are over at ABC and Batman will definitely be around next fall with Yvonne Craig joining the crew as the newly introduced Batgirl.

If you were lucky, you may have caught Milton Caniff on the Directions '67 program for May 14th which was devoted to the "World of the Comic Strip." Likewise, The David Susskind Show had Dan Barry on to talk about his art.

Bill Dozier has had lots of trouble lately getting the networks to buy any of his new brainstorms. With 13 episodes of Dick Tracy already filmed, ABC cannot find a sponsor. His Green Hornet has been dropped and the proposed Wonder Woman spoof definately delayed.

COMICS IN THE STORES

By now the Lone Ranger and Tonto models from Aurora are on the racks in stores. They are large-size and comparitively well done. Aurora definitely plans a Tarzan model for this fall and a package of Tarzan animals and apemen figures to be out at the same time.

Batman will once again be in the Model racks with a Penguin kit and one of the Batboat and copter--both featuring small figures of the Caped Crusader and Robin.

Marx has the rights now to produce a set of Marvel figures similar to the sets they put out on the Man from UNCLE and the Universal Monsters. They may be a bit higher than the latter, though, to compensate for the royalties to Marvel.

Marvel heroes are also available in a series of flying figures from Topps available in most candy shops.

The Justice League items will be going strong this fall when Aquaman hits the video screen. Look for games from Hasbro on Flash, Wonder Woman and others. Besides the JLA, Hasbro also has the rights to Dick Tracy and the Phantom for oil painting kits. The latter are nothing spectacular, but for completists...

THUNDER FROM TOWER

Sam Schwartz says that the Thunder Agents will appear 7 times a year to make sure they meet their postal requirements should they ever meet another delay. And before too long you'll be able to find the major Tower heroes on T-shirts and sweatshirts.

ARCHIE'S ADVENTURERS

Mighty Comics will not appear in June, so there will be no August issue. But in the October issue, the Black Hood battles the Mind Monster while the Web tackles another revival from the 40's, Inferno, the firebreather in issue 50.

And just for laughs, there is always Pureheart the Powerful taking on Dr. Detest in #5.

NEWS FROM WILSON

The editors hope to be able to give readers 54 pages of new material each issue soon. In the next Super Green Beret, the Flying Musketeers are featured in two adventures.

The first Captain Shazam book is due on the stands in October.

For the multi-talented Fatman fans, CC Beck has laid out a chess game at the bottom of each page in #3.

NEWSPAPER STRIP NEWS

New markets are being found for newspaper strips all over the world. Ray Erwin reported in the April 29th issue of Editor & Reporter that the Iron Curtain countries are now using American comic strips and that Italian newspapers are now featuring from six to eight strips daily where once did not run any. Also he noted that adventure strips are more popular in European countries. All this information came from an interview that he had with John Klem, general manager of the Editor's Press Service, sales agents for five major American feature syndicates.

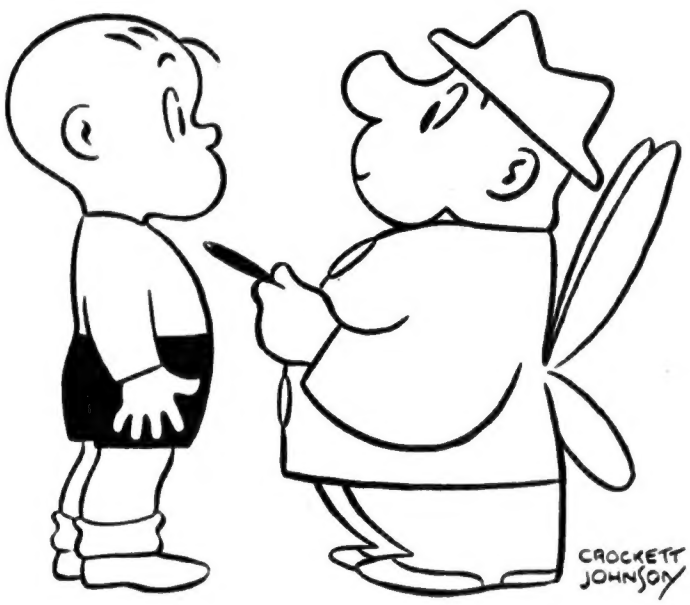
Another report in the same magazine for April 22 noted that comics are one of the best ways to reach the teenager. Comics appeal to all ranges of intrest of the teenager and reach both boys and girls. In fact, the largest Sunday comic group reaches approximately 50% of all teenagers.

COMIC ARTISTS IN THE ART GALLERIES

You can leave Camp and Pop Art techniques to the artists who, like Lichtenshein and Warhol, found their inspiration in the comics and advertising art. When the major comic book or newspaper strip artists turn to art, he does so legitimately. Their ambitions reach out beyond the scope of merely illustration, and lead into oils, watercolors, pastels and who knows what. Burne Hogarth, famous illustrator of Tarzan, is a fine example of this as his oils hang in many American museums. Bill Ely, who only recently did Rip Hunter, has left comics entirely to devote his time to work in watercolors.

But during the month of April, older comics fans would have found two of their favorite artists of the past represented with canvases in New York City. Bernie Kreigstein, noted for his work at EC, and Crocket Johnson, famed for the creation of Barnaby and Mr. O'Malley, both had exhibitions last month.

Mr. Johnson's work might be aptly retitled "Making Love to Triangles." In a series of 30 canvases, major axioms and theorems of geometry were lovingly depicted in oils. Muted tones, shaped circles, triangles and pyramids in imaginative creations. In both bright and dark shades of color, geometry becomes something more than rules and reasons for problem solving. Mr. Johnson has taken the schoolboy's toil and made it a labor of love. Perhaps some teachers or professors interested in depicting the aesthetic use of math as well as the practical use, will call for reproductions of these paintings. The same vivid imagination that produced Barnaby, has now given life to mathematics.



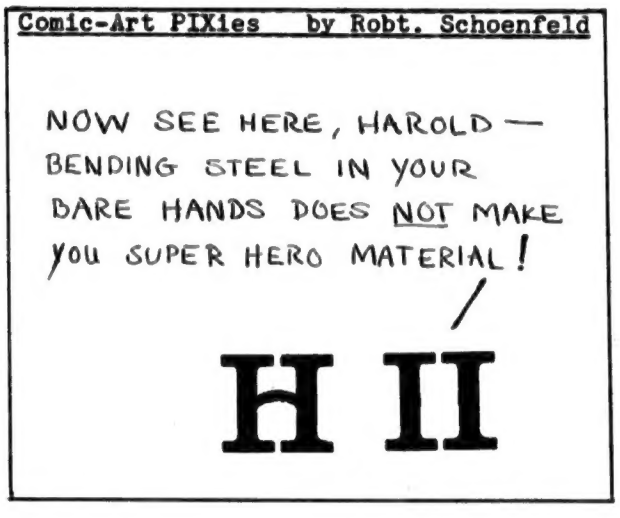
Barnaby and Mr. O'Malley are the central characters of the widely acclaimed "Barnaby" comic strip and books of the forties, now being adapted for American and British television in a series produced in England by J.C. Sheers and animated by Halas and Batchelor.

Kreigstein's work was devoted to landscapes in oil, watercolors and pastels. Only three of the pieces were actually drawings. His oil landscapes are executed with a cool serenity that matches the scene depicted iteself. They are rich in deep, shadowy blues and greens which are seen late in the summer. One oil using figures entitled "Seamstresses Dressing" has a 3-D texture which allows light seen in the canvas itself to create shadows and make the picture take on different appearances from different angles of the room. His watercolors are fine blends of grey, blue and green with only minor touches of red and brown. One in particular looks down into a cove and dramatically shows the ocean spraying up over the rocks far below. One of the illustrations is based on the HG Wells tale, "The Country of the Blind" is particularly noteworthy in the effective use of figures as the blind men stand about the stunned, seated figure of the sighted man. Perhaps with future exhibits, Mr. Kreigstein will be able to create an intrest which will lead to his canvases being seen in museums around the country.

THE RUEBEN AWARD

On April 24th, at the Plaza Hotel in New York City, the National Cartoonists Society awarded the Rueben to Otto Soglow, creator of "The Little King." Silver plaques were presented to nine other cartoonists. In advertising illustration, Dick Hodgins Jr was selected as the best. Bill Crawford, whose editorial cartoons appear in many papers, was chosen in that field. Bruce Stark won the best in Sports Cartooning and his work can be seen in the Sunday News distributed around the country where he does caricatures of TV and movie stars. Jim Berry won the best in the Syndicated Panel category for "Berry's World" seen in many papers. Mor Walker won the best Humor Strip category and Jack Tippitt won again for magazine gag cartoons. He also does the syndicated panel called "Amy." Hal Foster won in the Special Features section. John Prentice won in the best story strip for his work on Rip Kirby which he has done since Raymond's death in '56. Al Williamson won in the comic book category for his work on King's Flash Gordon book. George Wunder received the Golden Key award for continued high quality in Terry and the Pirates which he has done for over 21 years now after Caniff left the strip. Jerry Robinson took over the presidency of the NCS for two years at this banquet. Robinson is now doing "Flubs and Fluffs" and was one of the prime ghost artists on the Batman comic book of the 40's.

Comic-Art PIXies by Robt. Schoenfeld



THANKS...

A special thanks goes out to the following fans for sending in various news items used in last month's column and this month's: Bruce Williams, Andy Yanchus, E.O. Youman, Mike Friedrich, Dee Magers, and Gordon Flagg. Credits also go to such magazines as Editor & Publisher, and TV Guide where special items were found. A request goes out at this time, however, for a fan in the Los Angeles area who is willing and able to call on editor Chase Craig for us and get information on Gold Key's west coast division. News must always be of releases three months in the future and should be fairly regular. Anyone interested can obtain addresses from Bob or myself.

LATE NOTES AND NOTICES

BY Bob Schoenfeld

From Bill Martin and Alan Hanley comes word that a new Chicago-based comic book will be appearing sometime in May or thereabouts named FI-Comics. Its format will be one of science fiction and space, but the unique thing is that the cast and creators are entirely Negro. Alan Hanley, artist of last month's OTLB cover, is the only Caucasion on the staff and he has done the inking for the book.

A new Dennis the Menace TV show may be in the works for the not-too-distant, future. Hank Ketchum met with officials of Sears-Roebuck in Chicago recently to work out details about a possible sponsorship. Ketchum told reporters that he based his strip originally upon his 6 year old son when the strip began. The lad is now 20.

From Stan Landman comes an unusual article. The Sunday News (New York), on April 9th, carried a feature called "Wear Your Favorite Comic-Strip Hero." It concerns itself with a Parisian designer who has taken popular French comic strips and woven their designs into miniskirts, ties, and other peraphernalia of the mod(ern) fashion world.

From Bill Spicer comes an article on the Pop Art of Roy Lichtenstein from the Los Angeles Times of April 14. The article explains that the idea of Pop Art is "that we may be so offended by the commonness of the subject matter that we fail to partake of the artisty." and that "By making significant paintings of what is considered to be trivial material, Lichtenstein not only challenged the conventional acceptance of abstract expressionism. But (sic) he also reasserted for another generation the radicalism of the artistic will power and insight. What he actually does, in no uncertain terms, is to take a comic book panel type scene, and blow blow it up many times on canvas. A ridiculous thing to pay real money for in my opinion.

Also from Bill comes a rather interesting article from the Times of April 16. This concerns itself with the old Movie Matinees and the various types of movies they involved. This would be of much intrest to the nostalgia-fans, and I shall pass it on to Saturday's World for possible reprinting. It is written in a rather warm, caring manner--unlike so many articles of this nature being done in our various ad media.

From John McGeehan comes a small clipping from the Times for April 14. (Somebody on that staff must be on our side.) It mentions that Format Productions' president, Herb Klynn, has placed five Doc Savage novels into active film preparation. Amond them are "The Lost Oasis" "The Thousand Headed Man," "Quest of Qui," "Murder Melody," and the "Phantom City."

Now on the stands you will find a novelization of the TV show Captain Nice. I have no information handy on the publisher, but I believe the price was 50¢.

FANZINE INDEX

John McGeehan

EXPLANATION:
In order of their appearance: title, latest issue, date received, number of pages, (number of blank pages), address, printing process, price folded (flat), rating number. "as" is an ama strip..."ERB" is an Edgar Rice Burroughs fanzine.

RATING SYSTEM:
(5) a zine worth any fan's money.
(4) for all but the most discriminating fan.
(3) an average zine for purchase after 3s & 4s.
(2) for fans with charitable or masochistic tendancies.
(1) for completists, friends, and parents.

Admiral Publications 1--Apr 5, 50(1)pgs, Cary Burkett, 1120 E. Pecan, Angleton, Tex. 77515. Ditto, 35(10), a 3 to fans who will enjoy the as, pin-ups and fan fiction of which this zine cosists. A 1 to others.

Apex 1--Mar 31, 24(5)pgs, Ron Kraus, 1470 W. Grace St; Chicago, Ill. 60613. Mimeo, 15(10), 2.

Barsoomian 12--Apr 4, 28pgs, 6½"x10", Paul Allen, 84 Charlton Rd; Rochester, NY. 14617. ERB, Litho, 50(0), 5.

Bat Bulletin 8--Apr, 4pgs, Bill White, 1812 Jackson St; Columbia, Mo. 65201. Ditto, sae, a 5 to strict Batman fans, a 3-4 to others.

Batmania 16--Apr 17, 28(1)pgs, Bill White, 1812 Jackson St; Columbia, Mo. 65201. Ditto, 40(0), a 5 to strict Bat-fans, 3-4 to others. Fans are requested not to send for #17, but rather to send an sae for the next BBulletin which will give details on future issues.

Comic Comments 13--Apr 22, 14(2)pgs, Wayne DeWald, 671 E. 15th Place, Hialeah, Fla. 33010. Ditto, 5¢ stamp, a 5 for frequency, purpose and price.

Comic Lore 1--Apr 3, 32pgs, Jerry Poscovsky, 3930 Alberta, Houston, Tex. 77021. Litho, 65(0), a 5 to those who will enjoy the diversified contents and the rather high price. A 4 to those who do not care for the content or don't think it was worth the price. Good potential.

Dangling Conversation, The 1--Apr 11, 22pgs, Esser's/Coddington's DCTC. The publisher is currently unable to supply copies of this issue to everyone who might want one and thus, with only 1/3 of the potential recipients receiving a copy of the first dittoed issue, no address or price will be given until such time as the print run is increased to the point where copies are available. This is the official newsletter of the DC Trade Center and concerns itself with comment and ideas from members, and the idea of a weekly schedule of fanzines.

Dateline: Comicdom 22--Apr 24, 22(1)pgs, Bob Greene, 545 Cleveland Ave; South Bend, Ind. 46628. Ditto, free to amateur artists, authors and zine eds for locs, 5.

Fantasy Illustrated 7--Mar 31, 48pgs, Bill Spicer, 4878 Granada St; Los Angeles, Cal. 90042. as, Litho, 75(0),5.

Graphic Art Collector's International Bulletin, The 2--Apr 5, 16(1)pgs, Marshall Lanz, 10411 Lindberg Ave; Penn Hills, Pa. 15235. Ditto, 25(10), Marshall has disaffiliated himself from the LCTC and has formed his own club called Graphco. This zine is only worth 25¢ to those who are completists like myself or to those who want to keep up with his plans for the group (even though no plans are given in the zine.) The zine is being put out simply to "prove that anyone can do something like OTDB or better." I'd say get it and see for yourself, but I understand this issue is ~~sold~~ out...get the next.

Indepth 1--Apr 27, 38(3)pgs, Jon Wolf, 1027 Oakton St; Evanston, Ill. 60202. Ditto, 35(10), 4.

K-Alpha 30--Apr 19, 74(1)pgs, Don & Margaret Thompson, 8786 Hendricks Rd; Mentor, Ohio. 44060. Ditto/Mimeo/Litho, membership necessary, 5.

Meteor, The--Apr 10, 20(2)pgs, Bob Muller, 1108 Western Ave; Belleville, Ill. 62221. (ad-zine), Ditto, 15(10),3.

OTDB vol. 2, number 12, Apr 20, 12pgs.

Saturday's World 2--Apr 15, 44pgs, Nostolgia Press, 7536 South Park Blvd; Houston, Tex. 77033. Litho, 50(10), 5.

Super Adventures 6--Apr 20, 32/2pgs, 8½"x14", plus a 16 pg, 5½"x8½" am strip insert, Marvin Wolfman, 142-18 59 Ave; Flushing, NY. 11355. Ditto, 30(0), 5. Both the 7th and 8th issues will be published at the same time, so you might as well order at the same time for 50¢@.

Symbol, The 8--Apr 17, 42(1)pgs, Lynn Wooley, 1609 S. 35th St; Temple, Tex. 76501. Ditto/Mimeo, 25(10), 3.

Bronze Shadows 9--Apr 21, 22pgs, Fred Cook, 7511 Erie St; Sylvania, Ohio. 43560. Xerox? 35(10), a 5 to fans of the old pulp magazines...3 or 4 to others.

Pulp Era, The 66--Apr 20, 66pgs, Pulp Era Press, 413 Ottokee St; Wauseon, Ohio. 43567. Litho, 35(10), 5 to fans of pulp fiction...3 or 4 to others.

Tales of Torment 8--Apr 27, 44pgs, John Stockman, 5553 Glenway Ave; Cincinnati, Ohio. 45238. Mimeo, 25(10), 5 to fans who will enjoy some excellent and unique fan fiction dealing with the many different personality types one finds in fandom, such as honest fans, suckers, cheats, liers, ego maniacs, free-loaders, crooks, etc. Back issues are still available, and I would recomend them for their very entertaining qualities.

ACADEMY FORUM

on the Academy...

Don Thompson
8786 Hendricks Rd.
Mentor, Ohio.
44060

In January of 1962, I got a dittoed announcement from Jerry Bails which, among other things, said:

> "...we hereby establish the Alter-Ego Academy Of Comic Book Arts And Sciences and invite you and a select number of other collectors, dealers, and fanzine editors (20 in all) to membership.

The purpose of the announcement was to take a poll to nominate the best comics published in the year 1961. "The subscribers of Comicollector will then choose the winner from the nominees (or by write-in vote)." There were ten divisions and one "special devision":

Best regularly published comics title featuring an adventure hero(ine).
Best adventure hero(ine) having own comic book.
Best adventure hero(ine) not having own comic book.
Best supporting character in an adventure hero comic book.
Best cover on a comic book featuring an adventure hero(ine).
Best single issue of a comic book featuring an adventure hero(ine).
Best artist (pencil, ink, or both) of an adventure hero(ine) comic book.
Best single comic book story of 1961, appearing in ad adventure hero(ine) magazine.
Best adventure hero group.
Adventure hero most worthy of revival.
SPECIAL: Worst comic book currently published featuring an adventure hero.

In December 1962, I got a second announcement:

> "Because of your active intrest in comic book art, you are invited to serve on the nominating committee for the second annual Alley Awards poll. On the basis of the committee's nominations in the various divisions (Best Editor, Best Writer, etc.), a final ballot will be prepared that will be mailed out in the Comic Reader...to active comics fans throughout the United States and Canada. Ed Lahman has consented to tally the final votes, and the results will be reported in Alter Ego. Once again Ronn Foss will create the Award Trophies.

This time, there were 13 pro divisions and 6 fan divisions, with 4 "golden" Alley trophies for pros and 2 "silver" dittoes for the fans. Nominators were Jerry Bails, Nelson Bridwell, Dale Christman, Richard Durell, Tom Fagan, Don Foote, Ronn Foss, Paul Gambaccini, Steve Gerber, Don Glut, Rich Green, Ron Haydock, Par Holman, Robert Jennings, Howard Keltner, Rich Kyle, Ed Lahman, Gordon Love, John McGeehan, Doug Marden, Ray Miller, Fred Norwood, Frank Nuessel, Bruce Pelz, Howard Rogofsky, Bill Sarill, Paul Seydor, Roy Thomas, Don Thompson, Mike Vosburg, and Bill White.

And in September of 1963 appeared an "Open Letter To Members of The Academy Of Comic Book Arts and Sciences And Other Leading Fans In Comicdom." This was to set up said Academy on a constitutional basis which, among other things, reflected Jerry's desire to establish the Alley Awards and The Comic Reader as "institutions in Comicdom that will survive me." He also was trying to respond to the expressed desires of fans and to lay the groundwork "for other projects that require institutional support." "This charter does not call for an overpowerful autocracy, but just sets up the machinery of a democratic academy."

The name was, in this proposed document, changed to The Academy of Comic Book Fans and Collectors. The Academy was to promote the development of comics as a popular art form and encourage their preservation. It was to have 8 major functions: to conduct the Alley Poll and awards, to publish an official newsletter, to endorse a code of fair practice in selling and trading comic art, to encourage periodic publications of fan directories, to promote local Academy chapters' organization, to endorse Academy-approved organizations, to assist in establishing a comicon tradition, and to encourage pros to take an active intrest in the Academy's functions and aims.

Membership was open to all fans, who could vote in the Annual Alley Awards Poll; an Executive Board was its governing body--with members elected annually. And each year, that Board was to elect one of its members to serve as Executive Secretary, "charged with conducting the Alley Awards Poll, and carrying out such other functions of the Academy as the by-laws or the Executive Board delegates to him."

The Comic Reader was to be the official newsletter, "carrying pro-news, the final ballots in the Alley Awards Poll, and announcements of the Executive Board... the Executive Board shall have full jurisdiction over publication of the Comic Reader."

And the Charter could be amended by 2/3 of the "legally constituted members" of the Executive Board.

In December of 1963, Jerry suggested the establishment of Supporting Memberships in the Academy with annual dues of $4 ($2 to students), to give the SM: a membership card, Who's Who In Comicdom, right to vote in the annual Executive Board election, right to run for the Executive Board, and reduced rates on "special Adademy publications, if any."

Already, Jerry was dropping TCR, thinking of passing it on to BilJo White to combine with the Comicollector. And the first Alley Tally Party was held at Jerry's house to count the 1963 award ballots.

In TCR for March 1964, the Executive Board created the Academy Treasury and Supporting Memberships with annual dues of $2, payable between Jan 1 and March 15 each year. The Exectutive Secretary had his duties expanded--he was to collect funds, pay Academy expenses, and present "a full financial report to the Executive Board at or about the close of each Calendar Year, and at such other times as the Board requests." The Supporting Members would be entitled to the right to vote in Executive Board elections (annually), to eligibility for election to the Board for a period of a year, a complete listing in the Academy's Official Directory or its supliment, a copy of said Directory and its supliments, reduced rates on special Academy publications and other things, and official credentials ("that will entitle the holder to special privleges in connection with Academy sponsored projects"). And the Board reserved the right to refuse application to any fan "that has fallen into 'bad standing' as a result of dishonest or fraudulent dealings with other fans."

Various projects (Hall of Fame, Who's Who in Comic Fandom, TCR's passing to G B Love, the Microfilm Lending Library of Comic Art)were beginning to develop with reference to the Academy. And Board members, it was announced, would receive The Comic Reader regularly (a policy which was thuroughly out of effect by fall of 1964). Alley Awards were announced (15 pro categories, 8 fan categories, and 5 write-in categories of opinion). (And Jerry added a note to fanzine publishers that those to be considered in the next year's poll should reach the Academy Secretary by November 1, 1964--thus rather neatly solving the problem of determining elgibility for consideration for a year's Alley Balloting.)

Eventually, early in 1966, Jerry discussed what had happened in fandom since his entering it. And, in evaluating the progress of the Academy in 1965, he mentioned...

> "the leadership in the Academy has been sadly lacking for over half the year. No progress was made toward producing Alley Trophies of which we can all be justly proud. We are in desperate need of a completely new edition of the Who's Who In Comics Fandom. And worst of all, regular Academy business, called for in the Charter (a treasury report, an election of a new Executive Secretary, etc.), has come to a standstill. This is not to mention the half-dozen programs proposed over a year ago that have not even been initiated. Though a great deal of the fault for this state of affairs can be laid at the doorstep of Paul Gambaccini, who all but abandoned his post of Executive Secretary some time before the com-

icon last July, the responsibility for getting on with the business of the Academy rests with the duly constituted Executive Board. Unless its members step forward to fill the void (as Derrill Rothermich and Glen Johnson have done in order to get the Alley Poll conducted on schedule), I fear that the Academy will exist in treasury only. (At present I guess that the treasury should easily exceed $400, but only Paul knows for sure.)

Jerry went on to suggest that the Executive Board approve the purchase of two pages (at advertising rates) in every issue of TCR for the conducting of business of the Board and approve Glen Johnson's tallying of votes on any formal motions until a new Executive Secretary could be elected.

It might be noted that Jerry himself hadn't done much to hinder the developments of the situation he deplored, since he himself turned over the Secretaryship to a minor--someone who should have been ineligible for office because of his age. An Executive Secretary who cannot be held legally responsible is not one to have.

Finally, note that in this plan, the Academy would have to pay to have its business conducted in its own zine (as TCR was originally supposed to be).

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To backtrack a bit, a few words of discussion of the transfer of command. Jerry dropped things in mid-1964 or so, passing the office (almost saying "for lack of anyone else") to Paul Gambaccini, who was (according to Bob Schoenfeld) 16-17 years old when he took the job. By October, Paul was hard at work producing Forum, the Executive Board newsletter (TCR apparently was no longer connected with the Academy except for occasional pats on the head). Forum ran five issues (up to about February 1965) and was well-meaning but abysmally edited. It was an attempt to do what the charter had indicated --put the Academy business before the Board for discussion and action. #2 concerned the Alley Balloting, which Gambaccini handled that year. All kinds of business were raised in haphazard, spur-of-the-moment, badly laid-out terms--which led to gradual communications breakdowns. The Academy Fanzine Library, the Comic Library, a Fair Practices Code, a Membership Secretary for the Academy, a Hall of Fame, and much more came under badly-edited discussion. Discussions were made even more confusing by having many of them handled in other fanzines, which Gambaccini assumed all Board members had seen (a condition which still prevails). This included TCR, despite its extremely loose and fluctuating connections with the Academy.

Despite all the sound and fury of discussions, nothing was accomplished throughout all this, and Gambaccini dropped by the wayside.

I was asked to run for Executive Secretary around December 1965. (I declined, as I was moving at that time.)

The Academy during Gambaccini's reign was probably represented to fandom most widely by its ad in The Guidebook To Comics Fandom, printed in the summer of 1965. In it, it was claimed that the Academy: Publishes The Comic Reader (it didn't); Runs the Alley Awards Poll; Supports an annual comicon; Maintains a fanzine library (is that still around? It didn't exist at the time of the ad.); Publishes special annual publications (?); and Gives its supporting Members all kinds of benefits. The Supporting Membership was $2, for which a member would get: A vote on electing Executive Board members and ability to run for that membership; a 5¢ a month saving on TCR; use of the (nonexistant) fanzine library; $1 credit towards the Microfilm Library; Savings on Alter- Ego subs, the Guidebook, and official Academy publications; and Other benefits.

Somewhere along the line, there was a second vote on Executive Board membership, but the ballot was incorrectly made up, and the results not widely circulated--if at all. (A vote of the previous year made up the only other vote Supporting Members have ever had in the organization.)

Then, about January 1966, Dave Kaler took over. Since then, I've talked to him in person and over the phone, there has been an "Official" Academy comicon in New York (never voted upon by the Board or general Supporting Membership), and we've heard in a letter from Dave of all kinds of plans for the group. In addition, he has done assorted columns and letters for On The Drawing Board ("formerly The Comic Reader"), in which he has made Academy comments. An "Academy Forum" has been included in OTDB in which few have been heard besides Kaler. And the Alley nominating ballots for 1966 have been sent out, as have the final voting ballots.

Which (in addition to the 1965 Alley voting) seems to be all the Academy activity since January 1966--which was where this account left off earlier--remember?

The Executive Board has become once more what it was in January 1962--a small, rather undemocratic group of miscellaneous fans whose function is limited to nominating on the already-set-up ballot. The general membership remains, also, to vote on the nominees (not all of which were nominated by the Board this year--the Best Newsletter category and its "nominees" sprang fully formed from the brain of the Executive Secretary alone, who also changed some categories). And the Supporting Member is stuck, for the most part.

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Now, some of the weakness that had developed was inherent in the original set-up. There was an unworkableness about some of the aims and an indistinctness about others which got the group in something of a dead end. Rather than building codes of fair practice and local chapters and "endorsing" groups and products, the Academy migh more usefully have been set up, most simply, to serve and unify fandom. The new fan needs explanations. He needs contact points with other fans. He needs advice. He needs to know where to go to do what he wants to do, there being no ready road map to our little world. The more experienced fan needs reinforcements on his ties to other fans. He needs a continuing information source, to tide him through periods of being forced away from fan contacts. He needs a place to say, "What's been going on?" when he returns from a stint out of the fan world.

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Currently the fan has promises and ideas tossed into non-responding space. Discontent has grown to the extent that many fans have decided not to renew their financial support of the Academy--and if the DCTC had not been so inept, unfair, dissorganized, and thuroughly repellant, its replacement of the Academy might have been a far more possible thing. Those who felt mildly approving of the Academy originally have become completely disinterested. Those who were in it originally have felt for some time that they can't do anything about the stagnant status quo.

In the course of three issues of OTDB recently, there were only four brief letters of comment and one excerpt from an article on the Academy. Bob Schoenfeld has indicated that he received no more printable comment than that. Yet Bill Spicer (in Comic Comments) indicates that he's been trying to get propositions before the Academy and hasn't been able to be heard yet... And my own Alley Ballot comments haven't been printed in OTDB. In fact, there have been Academy discussions all over except in old Official OTDB (which is so official that Kaler has contributed a good deal of money for each issue, presumably out of Academy funds; who authorized this support?).

The Alley Ballot has been set up arbitrarily by the Executive Secretary with no regard for the elgibility of items nominated. Kaler set up the nominating ballot with all kinds of qualifications to categories, all kinds of limitations on items considered--and then proceeded to ignore these limitations. He added the "newsletter" category and made up his own nominations to fit it. He listed the nominees in some wild order to suit himself, instead of putting them in alphabetical order (yes, it can affect votes). Some comics do not belong in the categories in which they finally appeared (the reprint/all new/some new titles were confused, for example). There are an inordinate number of categories--inordinate for anyone who is not wildly attempting to curry favor with the Powers That Be by seeing that everybody gets a prize--or is at least nominated for one.

Official thises and thats are set up with no consultation with the Executive Board, the Supporting Members or the Academy as a whole--but Academy money and title is applied to them. This reached its peak with the 1966 duplication of New York comicons--which was unnecessary and damaging to both congroups and was the Executive Secretary's idea. (And was as childish a piece of spite as comic fandom has seen.)

Current Executive Board members do not even know who the other EB members are, precisely--much less have any familiarity with the Supporting Members of the Academy (71 of them as of March 1---which does not include all the Executive Board members, interestingly; I paid when last assessed, which should still make me a member, though I am not listed. What communication can there be?

A "monthly newsletter" was to be published by Dave for Board members "starting with February" 1967. It is now the end of April.

And what happened to that annual election of the Executive Secretary? In September 1963, Jerry Bails appointed himself Acting Executive Secretary. In summer of 1965, Paul Gambaccini was semi-appointed by Jerry and lack of oposition. In or about December of 1965, the ball was tossed (or the buck passed) to Dave Kaler. And there hasn't been an election or Executive Board discussion since then.

Nor has there been a treasurer's report. How much money is there? Is Dave supplimenting OTDB out of his own pocket, Academy funds, money gained through the comicon, or what? Did the con make or lose money? How much? What is the Academy subsidizing and to what extent?

How many thophy winners of Alleys (and not all winners get trophies) have gone without them?

What in blue blazes is the name of the group at the moment? No one has ever seemed quite satisfied with the title and it changed about as often as the Executive Secretary. Twice it was named by Bails, once it was voted on by the Board, and Kaler has once again indicated that he would like a change.

How many Board members have been with the group since January of 1962?

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And what do I suggest, if I think I'm so damned smart? How would I "serve and unify" fandom? Consider the following immediately:

There should be a listing made of all Supporting Members, including a notiation by the names of the Executive Board members. This should include addresses and how long the Board positions have to run.

There should be a complete treasurer's report, covering at least cash handled since Kaler's "innauguration."

A fanzine by, for, and about the Executive Board exclusively should be circulated--initiating the matter of Executive Secretary elections and approval or disapproval of "Officialized" items.

A basic Alley Ballot form should be set up by the Board (discussion on this to begin in the above mentioned fanzine) for all future years.

The group's name should be finalized by vote.

A state of the Academy message should be circulated to all Supporting Members--which would reprint the Charter as it now stands.

That would set the stage for progress. Then, at least, fans would know where the Academy is. You can't go anyplace if you're in mid-air--anyplace but down, that is. So we need a foundation from which to operate. Then, such projects as the following could be inaugurated or continued:

A discussion-of-Academy-business zine--to go to, and only to, Supporting Members. Bimonthly at least.

A fannewsletter to keep members in touch. At least bimonthly.

Alley Awards. Yearly.

There is no need for the "Prestige" fanzine from the Academy for which some members have been pushing--nor should it even be on the list of probable projects. Fanzines abound in plenty--and can print all the good articles fandom's authors can produce. Pros who are helping, help the individual faneds already--those who have earned the help. Fanzines are rarely moneymakers, vary from editor to editor, and would have little "personality" if run as representative of an Academy. And subsidies to subscriptions are poor gifts, indeed, to the Supporting Member who either wants a zine enough to pay the full price, or isn't interested enough to pay any price. Better a few free-gift rewards for a Supporting Membership than scads of "5¢ off" coupons on reams of dubious-quality fanzines which may fold or change ediorial policy any minute anyway.

Figure $2 per year. Out of this can come a first-class, bi-monthly newsletter (fannews), costing 3/25¢ (50¢ per year).

A discussion fanzine (third class, bimonthly) might run 3/25¢, if kept small (50¢ per year).

Nominating ballots for Alleys could come in the latter part of each year--voting ballots, that is.

In May or June there could be an annual Academy zine, publishing Alley results, the entire Charter, a membership roster, a treasurer's report, a year's business report, etc. (Which would cost 50¢ at the outside.)

That's $1.50--leaving the Academy 50¢ per Supporting Member for projects, including circulation of extra ballots and such. Though this is basically a self-perpetuating, rather than new-initiating, plan, it's a giant step towards order and function.

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As a final note, I'd like to volunteer to do the Alley Awards next year, subsidized, of course, by the Academy. This would involve my setting up a simple ballot for nominating, tallying nominations, composing the final ballot, tallying the votes, and reporting results to OTDB or whatever. It's high time they were done right, and I think I can do them right.

In any case, I guarantee that we won't publicly sob, moan, snivel, and crab about how hard it is. For one thing, if it's done right, it won't be hard at all.

Go ahead, call my bluff.

EDITOR'S NOTE:

On the whole, I tend to agree completely with what Don has said. Indeed, if the Academy is to progress at a satisfactory rate, all the work cannot be put on the shoulders of one man. I feel that once a (new?) Board is set up, specific duties should be divided up between them in order to lighten the load on the Exec Sec. One individual, for example, might be put in charge of publications--someone with a background of quality production in this capacity; another might be put in as a treasurer to whom all funds would be sent. Naturally all such apointees are subject to the authorization of the Board, and they should be made to produce a regular accounting of business they transact and/or funds they authorize.

I feel that the two publications Don mentions, the discussion zine and bimonthly newsletter should be combined into one. He also mentions the carrying of fan and pro news in these publications. I feel (as might be expected) that this should be the chore of OTDB. This is currently our "assigned" task, and with little enlarging it could be done satisfactorily. In other words, our coming out monthly would mean the carrying of less material of business than a bimonthly zine, and this would permit the inclusion of our strips and fanzine materials without having to increase pages or price. The discussions are and have been going on in these pages, and I see no reason for it not to continue. Furthermore, a good look at the majority of today's fanzines will show that competent editors are not so easy to come by--or at least not so easy to come by as ambitious editors. This is not to say that I regard myself as the best editor about--Lord knows that isn't true--but I do have the experience.

The Alley Awards are, indeed, in need of vast revision. As the number of categories increases, and with our not having produced any form of tangible statuete or award, these Awards take on less and less importance in the eyes of fans and, more importantly, pros whom we would all like to see participating to a greater extent and who are to be honored by these awards. It now seems as though everyone connected with comics can get an award, and this being the case, the awards become a farce. Some categories, to the mildly critical viewpoint, contained no magazines actually worth the nominating, whereas others contained several. In the case of the former I include such categories as "Best Western," "Best Normal Group," and "Best Teenage Humor." However, there is another possibility: If the majority of fans feel the results of voting in the categories for which I have suggest elimination would be interesting, it can be divided to where some categories receive awards and others merely indicate the results as a matter of preferance.

Bob Greene
545 Cleveland Ave.
South Bend, Ind. 46628

Just before the summer of 1965, Paul Gambaccini, then Secretary for the Academy, asked me if I would publish the Who's Who for that year, provided he typed up the masters. I agreed to do it provided I received the masters by the middle of the summer which would be the only time I would have to work on such a project. To this Paul agreed. So, shortly afterwards, orders in the payment form of "coupon 11" came flooding in. Paul sent the first two mastered pages, and Jerry Bails sent the offset covers to me. And that was all I heard from Gambaccini for the duration of the summer and into the next. Finally, a year later, without so much as a letter of explanation, Paul sent a package to me containing the entire mastered Who's Who, which totaled a grand number of 15 pages--for which Supporting Members had put out a dollar and a half. By that time, and even before receiving the package, I had no intentions what soever of publishing the thing; my first thought was to return the masters along with the 300 plus orders received and let Gambaccini worry about it. But instead, I turned the masters over to Chicago-fan Ross Kight /The fan originally in charge of the fanzine library Don mentioned.-Ed./ who promised to publish it offset. Shortly afterwards, he was drafted. It should be noted that Gambaccini must have expected me to finance the project, for I never received a penny in payment. So, at present, I have all 300 plus orders, untouched, and the covers for the '65 edition. I personally feel that these 300 persons should either receive a free copy of the latest one being published or a refund of their money. Certainly a suitable edition could be compiled and well printed with the alleged $400 in the Academy treasury.

Wayne Warfield
Box 326
Aberdeen, Md. 21001

As it stands, Dave has offered little or nothing to the new Academy Member. I should like to see the discounts done away with entirely. One simply does not save that much (less than 5¢ a month on OTDB), and fandom is disgusted from past experiences. The Academy fanzine should conduct and discuss all Academy business done by the Executive Board and should come out regularly. In this way, a special offset issue could be offered containing all the information on the Alley Awards, annually. And if OTDB is to be this publication, let's do it right. I feel that fans who are not Supporting Members are not really interested. Why, then, should they get everything the Supporting Member does?

and, on the...

Eliot Wagner
83-19 141 St.
Jamaica, NY. 11435

Stan Landman's report on the Calvin Beck comicon in OTDB 11 was not "colored" as Mr. Beck claims it to be. Everything that Stan said happened, did, and just as he said it did. Not one word of it was incorrect.

Even though some of the events on the official programs (of which there were two) did come off late, some half-dozen or so events promised did not come off at all. Among the promised events were the awarding of a "Split" award for the worst comic book of the year and a so-called tribute to Irving Forbush. I really do not know just what these entailed, however.

I quite agree with Mr. Beck in that Buster Crabbe's hour-or-so period was very interesting. But it should be noted that Mr. Crabbe was very surprised to see people carrying comic books about because, as he told Ron Fradkin, he was led to believe that Mr. Beck's con was a gathering for movie-serial fans.

Perhaps 30 pros did show up at the con, but 2/3 of them left after 5 or 10 minutes. And, yes, I agree that time needed to be left for meals and such, but why then was the supper break set for 8 pm?

As for Stan Landman, I will repeat Marvin Wolfman's discription: "at no time was he (Stan) loud or insulting." Futhermore, Stan was responsible for no delays in the program much less ten minutes of "histonics, shouting, invective and using abusive language." All Stan did do was to ask Mr. Beck to either start the program or refund his money. And I don't believe anyone in attendance felt that Stan caused a disturbance either.

Mr. Beck's con was a total flop. He promised much and delivered little. No one that I spoke to was happy with the con, and these same people would not attend such an affair in the future. I don't know Mr. Beck's exact motives, but with the evidence at hand, one can only conclude that it was not for the betterment or enjoyment of fandom.

Lastly, I must point out that it was Mr. Beck's letter, not Stan's, that was "colored."

Stan Landman
3400 Tryon Ave
Bronx, NY. 10467

If I am to assume, from Mr. Beck's letter in OTDB 12 that he did not offer me copies of Castle of Frankenstein as a bribe, it must have been as a token of friendship. And why should he want to be friends with someone who "lent nothing but arrogance and aggravation"?

The main reason for my attendance at the con was to meet the Simon & Kirby team and to meet Frank Frazetta. It is interesting to note that these big-names who were prominantly played up in the ads did not attend. And I wonder just how many of the not-in-attendance pros were "notified" in the same way Jack Kirby was.

"Somewhere in between, time had to be allowed for ...meals", says Mr. Beck. Why then, were the four hours of panel discussions scheduled for the 5 to 7 o'clock period on both Saturday and Sunday night? This is the supper hour, is it not?

As for my use of "abusive language at the top of his (my) voice", I should like to ask Mr. Beck if he would be good enough to enlighten me as to just what I am supposed to have "said." I used no profanity, and other fans in attendance will bear me out.

If Mr. Beck does not or did not really have the "I don't give a damn" attitude, perhaps he will tell us why he was busy at the dinner-table while fans waited for the program to start or why his mother felt it did not "really matter." If Mr. Beck is going to give explanations, I should hope he would be more complete...

The only reason there were so few entrants in the costume ball was that leaflets were only sent out two weeks before the con. And I don't believe that any dealer went about trying to squelch the affair, but perhaps Mr. Beck can give us his name. However, the prizes should have been awarded to the best of those that were present, irregardless of the low participation.

If, as Mr. Beck says, the guard was there to protect the dealers' goods and not to protect Beck from me, how was it that Len Wein's copy of All Star #3 was so easily stolen?

I would also appreciate Mr. Beck explaining more fully just why "the average Broadway NYC hotel" is not "quite the best place for impressionable teenagers". One thing that the Y does not have is convention rooms with the proper acoustics. It was impossible to hear even the loudest of speakers from the rear of the room.

A quick look at Marvin Wolfman's zine What The #5 will show that I am not the only fan unhappy with the con. Among the others whose letters are therein are Ron Fradkin, Marvin himself, and Len Wein. I have, in fact, yet to hear a favorable comment on the con...except from Beck himself.

EDITOR'S NOTE:
It should be left up to you, the reader, to form your own conclusions on this matter. It is part of OTDB's responsibility (as the official organ of the Academy) to allow fans to air such differences. However, human nature being what it is, such arguments can continue as long as a fan can write a letter. I personally feel that this discussion has been carried out to its productive limit, and would prefer that it not continue in these pages. I suggest that fans who are interested in the matter re-read the comments on both sides from issues 11 and 12...then draw your own conclusions.

---

from the Exec-Sec...

David Kaler
Box 392
Cooper Station
NY, NY. 10003

Several recently added supporting members to the Academy have expressed a desire for some card or announcement that would let them know that their money had been received. Feeling this a reasonable suggestion, a card is now being prepared.

Many of the '66 comicon booklets promised to the first 100 members will be going out shortly, with the remainder following shortly. The reason for this is that many came back to me unsigned, and we will return them to the pros for signatures before sending them on.

The first of our monthly bulletins will be going out too--shortly after or about the time you receive OTDB. I would like to hear any and all comments you might have on this bulletin, and I hope you will find it useful. I would be interested in hearing from a fan in the NYC area who could print this zine ditto on a regular basis.

The work on the new Comic Reader has been delayed until July. This is being done so that the zine that represents the Academy will be of the highest quality and something for us to be proud of. While I have many of the contributions in my hands now, I will not make any announcement of content, etc, until the zine is printed.

Regarding the Who's Who: As we all know, things happening as they did, the '65 edition was never printed. I have contacted several persons having knowledge of the funds sent in for this zine and the materials to see print. Bob Greene will be returning the materials he has to me shortly, and this will give us both money and information to begin from. I have now contacted 2 fans in NY to handle the zine, and with no delays, it should be out by August. If you would like to be listed in the Who's Who, then do as follows: Take a postcard, and on the back print or type the following information:

1.) State and zip code.
2.) Name, age, and maritat status & occupation.
3.) Mailing address for yourself.
4.) Fan status: are you a fan, collector, dealer, fanzine editor or pro?
5.) Type of comic you collect and the years that you collect them in.
6.) Publishing company you primarily collect or are interested in. National, Marvel, etc.
7.) Other related items you collect, or other fandoms (eg, sf or horror) you belong to.
8.) If collected, those newspaper strips you do collect.

Please be as brief as possible and put all info on the card. Do not write it out in a letter. Send all cards to: Marvin Wolfman, Academy Who's Who, 142-18 59 Avenue, Flushing, NY. 11355.

We would also it if fan editors would repeat this information in their zines and request all fans to respond. I do not have the time to send out individual requests for help, so this would be a great aid. A special section will also be devoted to fanzines, so any information you would like known should also be sent. The deadline for all cards is July 21.

This is to remind all of you that the Alley Ballot deadline is May 30th...do get those in.

I have been fortunate enough to contact a pro who had previously won an Alley, and was kind enough to turn it over to us for making future statuettes. From this statue, Andy Yanchus is making a perminant mold from which all future awards will come. We are currently experimenting to find a suitable material to cast the award in. It should be noted that in several categories, an actual statue will not be awarded. In its place, we will present a plaque or certificate. This is an adaptation of the method used by the National Cartoonist Society. A special award will be given to the strip needing the most improvement, for the first time. It will be in the shape of a dinosaur--an animal extinct because it could not adapt to its surroundings.

About the Academy Con for 1967--

The con takes place in NYCity on July 14-16. The site is the City Squire Motor Inn, Broadway between 51st and 52nd streets. The site is easily reached by all bus and subway lines in the city. It officially begins at 6pm on Friday evening and lasts until 11pm on Sunday night.

All persons wishing to attend the con should try to get their money in as soon as possible as we may be limited to a certain number of chairs due to fire regulations. The fee for the con is $3 to Academy members and $4 to nonmembers. All money should be sent to Mark Hanerfeld, 42-42 Colden St; Flushing, NY. Please use check or money order--not cash.

Exhibits will be seen in one room for both Saturday and Sunday. These will include older material of artists, original art, photos of the pros, a special display of first-issues, displays of speciall collections and hobbies springing off of comics and others.

Programs include the formal Alley presentation on Friday evening, a special period with one or more well known pros, a tenatively scheduled program by newspaper strip pros, the annual costume party with prizes of original art and donated gifts, and a round table discussion of editors and pros plus a special fan meeting on Sunday afternoon.

The dealers' room will be open during all of Sunday and Saturday except for special hours set asside for meals and program. Dealers who would like table space should send their checks for $15 to Mark Hanerfeld at the above address. Dealers are advised to have all materials there on Friday evening so that they need not be bothered setting up on Saturday morning when the room is opened to fans. Dealers should try to protect their materials the best they are able. While the problem has not been great, we have found this a difficult thing to control.

Several fans have criticised the Alley Ballot, and while some of their criticism is just, others of it are not. Several fans felt it too restrictive in that books like Creepy and Eerie were not included. I feel that while such publications are noteworthy, they cannot compete with publications in which the majority of fans have a greater intrest and which have met certain standards and regulations. This also applies to strips appearing in several men's magazines; most comic fans are not familiar enough with them.

Some fans felt that the pros themselves should be left to do the voting in the newspaper strip field as they do each year in the Rueben Award. However, there is no organization at this time that gives awards to all work done in the field. Even the National Cartoonist Society gives awards only to its members--and comic book artists like Jack Kirby or Russ Manning who do not belong, would never receive awards.

No one of us believes the Alley Awards to be perfect, but I believe that as time and discussion goes on the faults will drop away. Meanwhile, the Alley Awards will also be written up in a special pamphlet to be sent out with On The Drawing Board in July. Fans who do not receive OTDB or do not attend the Academy Con can ~~drip green~~ order them through the mail after July at a special price to be set up after publication.

New members of the Academy include:

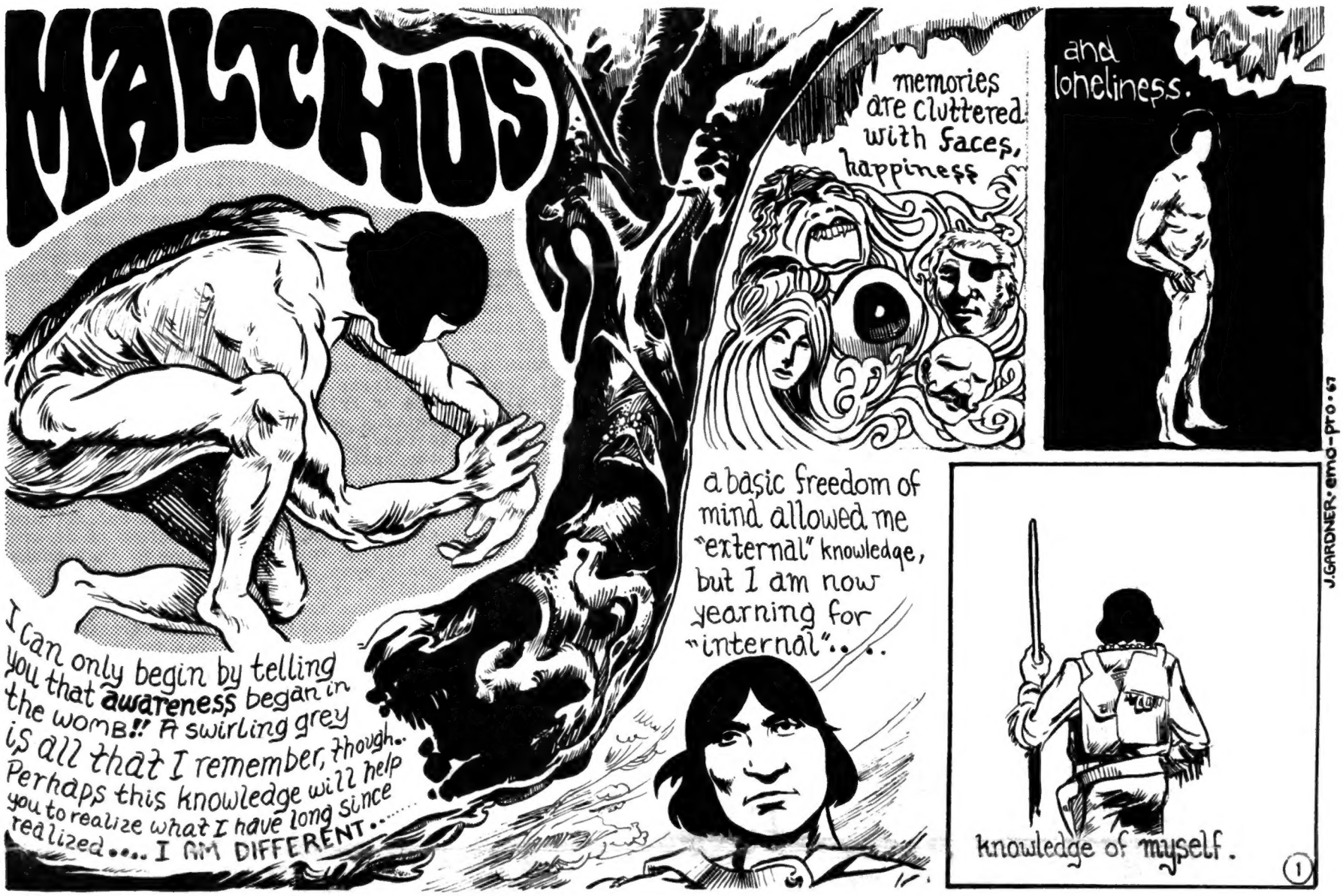
Harry Ripley Jr.	Terry Levin
Dwane Calvert	J. M. Stokke
Margaret Gemignani	Jerry Bails
Gary Mason	Richard Rubenfeld
Jerry Sorek	Larry Good
Leroy S. Blair	Dean Sweatman
Ron Barlow	Dennis Richard
George Detrow	Henry Gross
Jeremy Barry	Gordon Linzner
Eliot Wagner	Bruce Anderson
Andrew Fraknoi	Wayne Warfield

Next issue I will have a full financial report on the Academy along with progress of our numerous projects.

And to answer the question before it arises, you must have been a member of the Academy prior to taking a sub to OTDB to receive the discount.

NEW ADDRESSES

Glen Johnson, 1018 Orchard Drive, Brigham City, Utah 84302.
Bill Dubay, HHC USATC, Fort Bragg, No. Car. 28307
Wayne Warfield, Box 326, Aberdeen, Md. 21001
Derrill Rothermich, RA16991777, School Support Command, 3rd Enlisted Student Battery, Fort Bliss, Texas. 79916.
Wayne DeWald, 671 E. 15th Place, Hialeah, Fla. 33010.
Gary Brown, 5430 W. 6th Court, Hialeah, Fla. 33012


MALCHUS
memories are cluttered with faces, happiness
and loneliness.
I can only begin by telling you that awareness began in the womb!! A swirling grey is all that I remember, though.. Perhaps this knowledge will help you to realize what I have long since realized.... I AM DIFFERENT..
a basic freedom of mind allowed me "external" knowledge, but I am now yearning for "internal"....
knowledge of myself.
1
J.GARDNER· emo-pro·67

First Class

TO: